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ful. But the most celebrated pictures are not necessarily the most beautiful in the deepest sense of the word, and on the other hand the most beautiful are not always the best known. While such a choice is necessarily arbitrary, the result of such study on the part of a well-known critic is of general interest. The choice seems to be strongly influenced by the historical standing of the artists, for in several instances the pictures selected are not among the masterpieces of the artists, as reference to the appended list will show:

1. Fra Angelico, "The Coronation of the Virgin." 2. Mantegna, "Virgin of the Victory." 3. Leonardo da Vinci, "La Jaconda." 4. Raphael, "St. John." 5. Titian, "The Entombment." 6. Paul Veronese, "The Marriage in Cana." 7. Correggio, "Sleeping Antigone." 8. Hans Holbein (the younger), "Portrait of Erasmus." 9. Rembrandt, "Pilgrimage of Emmaus." 10. Rubens, "Kermess." 11. Van Dyke, "Portrait of Charles I." 12. Ruyssdael, "Landscape" (the only one on the list). 13. Le Nain, "Repast of the Peasants." 14. Nicholas Poussin, "Rape of the Sabines." 15. Watteau, "Embarkation for Cynthia." 16. David, "Coronation of Josephine by Napoleon in the Cathedral of Notre Dame, Paris." 17. Gros, "Battle of Eylav." 18. Gericault, "Wreck of the Medusa." 19. J. F. Millet, "The Gleaners." 20. Eugene Delacroix, "Dante and Virgil in Hell."

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At the coming Royal Academy exhibition at Burlington House, in London, George H. Boughton is one of the academicians who will be well represented, according to the preliminary notices in the English papers. He has sent in two large canvases that are likely to heighten this painter's reputation and delight his audiences, one, called "A Wintry Spring," illustrating a sentiment of Shakespeare's:

"Rough winds do shake  
The darling buds of May."

The other is called "Winter in North Brabant"—a Dutch skating scene, in which the skaters are appalled in the picturesque costumes of two hundred years ago, and the fascinating Dutch maids in the foreground are animated by that rare charm which has come to be associated with all Mr. Boughton's work. The following critical notice from the *London Daily News* of these two most beautiful and important pictures is graphic, and is given in full for the benefit of many friends of the artist in this city:

"Mr. Boughton has two pictures already finished or almost finished—one a decorative allegorical subject, the other one of that now familiar series in which he lives again, and makes us live too, amongst the burghers and pretty girls of some Brabant town two centuries ago. The scene is a winter one, and outside the city walls the broad tract of frozen water has the gleam and the surface of ice upon it. The snow lies lightly here and there, but the feeling of it is more in the sky overhead, with its opalescent clouds and lingering fog lightened and brightened by the white reflection from the ground beneath. In the background are the high-pitched roofs of the town, covered with snow, and the towers and gateways of the city walls. It is afternoon, and quite a gay party of men and girls are skimming about on the ice, or pushing sledge chairs in front of them, or talking comfortably in groups. It all looks very homelike and natural and true. Very natural and true too is the aspect of the group in the foreground who make the main interest of the picture. Here are two girls, prepared or preparing to join the throng, and a cavalier in attendance. One girl is already equipped; the other, seated on a low wall, is having the straps of her skates adjusted, and the attendant cavalier is obliging and industrious. The incident is trifling enough—just such an incident as would have attracted the Dutch painters of three centuries ago. It is the charm of the color and the delightful quaintness of the costume, the peep into the pictur-esque and the life of a bygone century, that make the picture so pleasant and so satisfying. The other canvas treats of allegory. The time of the year is when winter is passing away, but is still close to the edge of spring. A stream divides them. On this side the apple-tree is gay with blossom, and the young green is just beginning to show in the leaves, and the light on it is the strong cold light of spring. That light is on the goddess herself, her charms seen through her light draperies already half removed. But in the background, across the river, the air is thick and murky, heavy with black cloud and driving sleet, and here, with background another tree, stunted and delaying its growth, is the figure of Winter, an old hag, skinny and bony, grim and sinister, as she catches her black draperies round her, and with upraised arm seems to threaten and to scold. All view of the country beyond is obscured by the slanting drift of the shower, half hail, half sleet; the stream itself is indistinct. The whole horizon is crammed with vapor, but a patch or bar of white light in the distant sky promises that the storm shall soon pass away and Spring resume her reign."

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Here is a description of Edwin Abbey's studio at "Morgan Hall" in Fairford, Gloucestershire, England, taken from the *Magazine of*

*Art* for April: "Built especially for the preparation of the Boston Library decorations, it measures some twenty-five yards by fourteen, and the appearance of size is increased by the blackened timber roof and rafters. It is a workshop, not a show-place, but none the less picturesque for that. Enormous easels, a dozen or more, laden with vast canvases in every stage of completion, occupy but a fraction of the space; tapestries hang from heavy frames, not for decoration but for use, and carved oak doors and panels rest against the walls; studies and casts of curious architectural features and sculptures; arms and armor; lay figures and figurines; stacks of canvases, unused, half-used, and used for sketches from nature or ideal compositions or pictures 'on the way'; chests of drawers full of specimens of superbly designed materials—velvets, brocades, and silks of various periods and special manufacture—with new fabrics of particular color or design, mere bits, many of them, but sufficient to reveal the texture or their secrets of light and shade; old chairs, musical instruments, and properties of various kinds—all things, in this vast apartment, as accessories for the designer's craft and nothing more."

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Hampton Court Palace is continually yielding up hidden treasures of artistic and antiquarian interest, and, considering the wonderful intricacies of Wolsey's huge château, it is not surprising that every now and again "finds" of great historical value are brought to light. Some time ago the great Cardinal's private room was disclosed to public view, and now comes the announcement of an extraordinary discovery of what may prove to be an artistic treasure. A large number of the pictures there are in course of removal, in order to adorn the walls of Kensington Palace, which is to be opened to the public about May. Underneath the canvas and paper with which the walls were covered was what appeared to be painting. Subsequent careful examination showed that three sides of a room, which measures 41 x 34 feet, were adorned with very fine paintings, in a very fair state of preservation, but disfigured by hundreds of holes caused by the nails which had been driven into the walls to hang the pictures. The ceiling of this apartment is painted by Verrio, and represents Queen Anne in the character of Justice. Whether the paintings on the walls are by the same artist has not transpired, but it is probable that they are. It has been decided to fill up the holes with suitable material and to engage the services of a well-known artist to repair the paintings and as far as possible to restore them to their original condition. This work will not be completed for many months, and in the meantime the public will be excluded from this apartment.—*London Daily News*.

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The Marquis de Chennevières, long the Keeper of the Luxembourg Museum, and Directeur des Beaux-Arts from 1873 to 1878, has died in Paris, at the age of seventy-eight. He wrote a number of works, such as "*Recherches sur la Vie et les Ouvrages de quelques Peintres Provinciaux de l'Ancienne France*." He was the author of the proposal for drawing up an inventory of the artistic wealth of France.

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Messrs. Christie, Manson & Woods sold on the 28th ult. the following engravings: After Sir T. Lawrence, "Lady Acland and Children," by S. Cousins, £44; "Miss Croker," by the same, £32. After Dubufe, "La Surprise," by the same, £42. After Sir J. Reynolds, "Mrs. Hardinge," by T. Watson, £37. After Meissonier, "Les Renseignements," by A. Jacquet, £28; "Partie Perdue," by Bracquemond, £28.

#### THE ANT AND THE GRASSHOPPER.

("LA CIGALE" UP TO DATE.)

A GRASSHOPPER wasted all the frosty days of winter in gayly skating o'er the frozen lake, while a prudent ant improved each gloomy hour by cutting ice and storing it away. When the summer was come, and the thermometer registered 108 degrees in the shade, the grasshopper approached the ant for a loan of three dollars. But the ant, who loaned money only on good security, said, "What were you doing all last winter?"

"Skating!"

"Ah, well! Pitch hay now."

So the hungry grasshopper went to the hayfield, where he dropped dead from a sunstroke, while the ant sat on the shady side of his house, drinking ice-cold lemonade and reading French novels.

#### MORAL.

Cut ice in the dark, cold days of winter, or you will have to make hay while the sun shines.—P., in "*Life*."